

THE
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BEAUX-ARTS INSTITUTE OF DESIGN

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CLASS "B" II PROJET

"AN ARCHITECT'S RESIDENCE AND STUDIO"

The Committee on Architecture in presenting this program hoped to accomplish two results: First, a residential problem which had in it some element, the solution of which would require more original thought than is customary in a projet residence; and second, to encourage the study of a traditional type of architecture, because in actual practice the dictation of a traditional style is almost the universal experience of an architect.

The projets showed widely varying qualities, it being evident that the students felt hampered by the necessity of considerable study in plan and façade to attain a coherent design of traditional forms. Only too many projets lacked unity and seemed more like fragments picked at random and thrown together with apparently little effort at correlation. Some students departed completely from the character obviously desired by the program. Whereas this was regretted, it was not considered grounds for no award, although it is significant that none of these projets were considered for the higher awards.

In analyzing the designs, the most prevalent faults were: First, failure to grasp the paramount importance of the points of the compass; second, the relation of kitchen services to the rest of the house,—often they seemed quite inadequate in size, and the possibility of a servant's going to the front door to receive callers had not been given thought. The Jury felt that this contact should be direct without passing through any of the masters' rooms, although if the spirit of the plan was sufficiently simple, such circulation might be permissible. The third prevalent fault was insufficient study of the main stair. Some of the stairs could never be made to work; some could be made to work, and others already worked. There were few in the last category and only too many in the first.

The studio element was almost invariably well handled except for its entrance which seemed to give considerable trouble finding the proper relation between the studio entrance and the entrance proper. The presentations were in general of a high order. The "First Mention Placed" and "First Mention" drawings are particularly worthy of study.

The design of S. Katz, New York University, is premiated because of its rather fine expression of the three parts: The entrance drive centering on the residence and being flanked by the entrance to a service court and to the studio. The residence itself is logically arranged, the dining room having Eastern and Southern exposure; the living room Southern exposure. The kitchen services seemed adequate and the service court had a desirable element of privacy. The expression of a terrace to the South, overlooking the view, seemed particularly fortunate, and the arrangement of the studio has a great deal of charm as well as workability. The round ends of the pantry and private office seemed a little forced; approach to the dining room labored; and service from pantry not well placed, but the projet as a whole shows serious application and thought.

The design of R. L. Gwinn, Princeton University, was thought to have an unusual amount of character. The simple restraint of the architecture itself, the interesting handling of an irregular topography, and the unsymmetrical placing of fragments and objets d'art all show an individual but consistent viewpoint. The various levels at first glance seem unduly complicating, but as the student found the solution for all of his complications, many of the jury were very enthusiastic over the mastery of these self-imposed difficulties. The service wing, although a little overemphasized, is perhaps better related in size to the masters' portion of the house than in any of the other projets. In actuality, a menage of this size would require considerable service. The main stair and gallery leading to the office and library seem particularly fine and the whole problem unique and refreshing.

The design of E. M. Craig, Carnegie Institute of Technology, was highly praised for its straightforwardness. The study in façade has been carried to the point of real distinction and an architect might well be proud of such a home and studio. The tradition of Italy has undergone something of a metamorphosis, but one that might quite logically take place in more of our inspired architecture. The connection between garage and master's portion of the house is somewhat labored and weak in elevation compared to the rest of the design, but it would be a great convenience. The arrangement of studio garden has merit and the living room takes full advantage of the view to the South.

The design of F. S. Lindgren, Atelier Licht, was thought to show a fine sense of Italian precedent and would result in a house of charm and livable quality as well as in a practical studio. It is one of the most compact schemes submitted and the parking problem is handled in a most ingenious way. There is an architectural quality which makes one feel that it might well be the residence of a retired Director of the American Academy.

The design of M. E. Houck, Columbia University, is a simple, straightforward solution with a compact plan, rooms in good relation to each other, and nice distinction between residence entrance and entrance to the studio. The building seems a little monumental and museum-like in its front façade, but it is well studied in detail and the plan shows very close study with perhaps the exception of an interior lavatory which, in a country residence, would seem a defect.

The design of J. J. Lynch, University of Pennsylvania, is one of the two schemes which conceived of the problem as two entities connected by some common entrance motif. The solution is perhaps something of a tour de force, but the excellence which has been attained would seem to justify it. While the individual architectural details are good, there is a questionable relation as to scale. The residence would be interesting and unusual. The points of the compass have been carefully considered. The possibility of getting three cars out of the garage, however, is questionable. In fact, the presence of the automobile in modern life would seem to be rather an afterthought as the entrance court presents difficulties in manoeuvring and has little relation to the garage driveway.

The design of J. W. Rogers, Jr., University of Pennsylvania, is a romantic conception somewhat similar to that of Mr. Lynch. Again the problem of the automobile and such mundane considerations as the arrival of food, etc., had been somewhat overlooked, but the delightful charm of the exteriors and unusual conception of the whole were found to be so compelling that the Jury gave the projet the benefit of the doubt on those elements which were not shown. The student is to be congratulated for his imagination and technical facility in presentation, but he would do well to consider the practicability of certain essentials in his future projets.

The design of T. L. Orgill, Carnegie Institute of Technology, shows proper sized service rooms, but he has neglected their functioning. The entry from the exterior apparently is blocked by a window, giving the only exterior service entrance through the garage. There is no place for the receipt of goods, refrigeration, etc., and the pantry is so arranged that service from the kitchen does not properly function from the pantry. Furthermore, an opening has been placed direct from the kitchen to the dining room, which is bad practice.

The design of R. L. Schell, Carnegie Institute of Technology, is one of the few solutions of the residence where the building is one room deep, thus necessitating service circulation through the dining room. It is well studied and seriously presented. This problem shows a good sense of scale both in plan and elevation. It has also that air of reality rarely found in projects.

F. E. Johnson, Columbia University, has a refreshing and simple solution which he has studied and presented with apparently the least amount of effort. The relation of the two entrances and the handling of the unsymmetrical façade seem particularly fortunate, and show a real study of a traditional style.

The design of E. J. Stidolph, New York University, has a rather fresh interpretation of Italian precedent. Here the presence of the automobile in contemporary life is given full acknowledgement. The kitchen services are adequate. The studio has been conceived as both a place of business and of inspiration. The library seems to be poorly placed as to family use. The relation of garden to studio is particularly commended and the convenience of the studio entrance is obvious. The whole conception, while somewhat elaborate, shows imagination and ability not often found in Class "B" work. The student evidently leaves the fold of the modern school with reluctance and cannot quite bring himself to give up entirely the round corners of contemporary German work.

W. POPE BARNEY, Philadelphia, Pa.
DWIGHT JAMES BAUM, New York, N. Y.

CLASS "A" II ESQUISSE-ESQUISSE

"A WINTER SPORTS CLUB"

In the recent Class "A" Esquisse-Esquisse problem calling for a "Winter Sports Club," the Jury was disappointed in that no drawings worthy of a full Mention were discovered, and only seven worthy of a Half Mention.

The program specifically stated that "the group of buildings should be typically American in the use of local materials, construction and practicability". Most of the students apparently ignored this stipulation, and launched themselves into attempted solutions of complicated schemes. From the local material point of view, only one of the premiated designs made use of logs, which seemed particularly appropriate for a sports club built on the edge of a forest. Whereas some of the other designs could be finished very successfully in logs or some other local material, they could also be built of poured concrete, and the renderings made it impossible for the Jury to know what material was contemplated. However, a good plan scheme was not thrown out because of the Jury's inability to guess the nature of the material.

There being no drawings considered worthy of a full Mention, none will be illustrated, for that reason it is perhaps well to say that the plan scheme which best met with the approval of the Jury was the one with the skating rinks either directly in front of the main building or slightly off to one side, and with good observation terraces or bleachers; the individual cabins grouped irregularly behind the main building on the side of the hill; and the skiing and tobogganing to one side, with their terminal observable from the main building. Many of the non-premiated designs had the cabins grouped at the water front, which solution was not considered by the Jury as being well fitted to the problem or to the terrain.

Whereas good rendering is at all times an asset, it should not be carried to such length as to totally obscure the designer's idea. The student's only means of conveying his idea to the Jury is by graphics, and if the rendering so conceals the idea as to make it practically impossible for the Jury to grasp it, the designer is thereby hurt by his own petard.

ROBBINS L. CONN, New York, N. Y.

SECOND ANALYTIQUE

"A MONUMENT TO JULIUS CAESAR"

The Jury found the general average of problems submitted disappointing. They showed a distinct lack of understanding of classic proportions. Students are urged to take advantage of the opportunity offered in analytique problems to study and design the orders and style as called for in each specific problem. There is plenty of scope for imaginative originality in composition within the field of each subject. It is a student's best chance to learn the justly time honored styles, indeed, it seems from the results of recent problems that it is his only chance. Problems have in the majority been woefully weak in that knowledge of past architecture which is essential for ability to design in any field, especially the modern.

Of the premiated drawings, that submitted by Mr. Timberlake received most praise from the Jury. The unusual and effective arrangement of the sheet as a whole was commended, the clearness of his plan was praised. It was felt that the rendering of the monument proper and the fine relationship of the order itself was excellent. There was a question in the minds of the Jury concerning the actual relationship of the order proper to the 18-foot retaining wall. If the fragmentary frame of stone-work surrounding the order was the only conception of the retaining wall, it was obvious that its effect, standing alone, would be

poor. Due to the excellence of the rest of the problem, the Jury gave the benefit of the doubt to the student. As a further minor criticism, it was felt that the base of the statue was too large.

The problem of Mr. Burchard, showed a highly commendable imagination in its general composition, although the proportion of the order proper was considered weak. The parti of simple plaque and pilasters was well liked as a contrast to the more usual use of statuary. The dissymmetry of the flanking urn and capital was unsatisfactory. It would have been better to duplicate the urn.

Mr. Maczkov submitted a satisfactory and sound solution, with good rendering and composition. His selection of details was good but the problem as a whole lacked somewhat in imaginative effect. The festoon at the base of the plaque was obviously unnecessary, the composition would be improved by omitting it. In any case it is out of scale as shown. The Jury was pleased by the relation of the order proper to the retaining wall.

Mr. Laylon produced a good general sheet. The Jury was disturbed by the sudden projection of the main motif above the retaining wall. The rendering of the vines flanking the order was sloppy and distracting. The order in general was a little too cramped and narrow with particular reference to the niche. His statue unfortunately bore little resemblance to Caesar, and had a feminine cast quite out of character.

Mr. Dubaniewicz's problem showed sound Roman Architecture in his order. His rendering, however, was weak and his composition not inspired. His problem was premiated because of the clearly shown understanding of Roman proportion, in spite of other faults.

The Jury premiated the drawing of Mr. Fabricius because of the imaginative excellence of the general sheet composition. He got no more than a First Mention because the Jury felt that his parti was too "trick" for a Roman order problem.

ROBERT I. POWELL, New York, N. Y.

CLASS "B" II ESQUISSE-ESQUISSE

"A BOYS' SUMMER CAMP"

In judging the problem, the Jury was not very much impressed with the quality of the various solutions. In fact, the general level was low and try as they did to be as lenient as possible, considering that it was a difficult problem for the second class, they gave but few Half Mentions and only three full Mentions.

An analysis of the program showed that the most important requirements were the housing of 1,000 boys in small units, with wash and toilet facilities, and dining accommodations. The other elements of the program, the Administration, Infirmary, accommodations for staff, Recreation Hall, Gymnasium and playing fields, while each important in itself, were of secondary consideration in the general layout and could be placed where most convenient, keeping in mind that it would be desirable to have the Gymnasium near the playing fields.

The Jury felt that advantage should have been taken of the water front, and preferred an open and informal treatment which would be more indicative of a boys' camp than a strictly formal or a closed solution.

One fault in most of the problems was the lack of architectural arrangement in plan and another was the poor rendering or presentation. A plan may work out from a practical point of view but it should also be attractively presented. Mr. Perlman's esquisse, in addition to being a very good arrangement, is a good example of presentation for a quick sketch and is easy to read. The good points of his plan are the placing of the cottages in a semi-circular arrangement facing the water, with wash house centrally located and with the dining hall directly on the water. This group and the other elements are placed around an open space providing easy access to, and direct circulation between the various buildings. The playing fields, with the Gymnasium between, are very well placed.

In Mr. Polevitsky's solution, the grouping of the cottages and baths, with the Gymnasium and fields, is excellent, resulting in a very simple composition. The location of the Infirmary in a secluded part of the property, and access to the service part of the Dining Hall is commendable, in view of the fact that very few of the competitors seemed to consider these points.

Mr. Orr's scheme, in spite of its somewhat formal character, is sufficiently broken up and opens towards the water, which incidentally is to the South, enclosing the athletic fields, thus producing one of the simplest compositions submitted. One criticism was the location of the Gymnasium, but the Jury felt that this was offset by the advantage of the dormitories enclosing the athletic fields, a good arrangement for a boys' camp. This plan differs from the other two in that the dormitory units are divided, each with its own bath house—also a good scheme when one considers that in a camp for boys of various ages, the older boys might be segregated from the younger.

GEORGE A. LICHT, New York, N. Y.

FIRST PRELIMINARY OF THE 26TH PARIS PRIZE COMPETITION

"A MONUMENTAL BAND STAND"

A great number of sketches were handed in for this exercise, some six hundred in all. In a preliminary survey of these, the Jury was surprised and disappointed in the number of unstudied and badly drawn sheets submitted.

It is not enough in this exercise to have a good idea. To be selected, the student in addition has to prove to the Jury that he has facility with the pencil, has a sense of scale, and knows how to present his conception. The Jury is satisfied that it has selected the ten most promising students judged by their performance in this exercise, and that they have shown sufficient ability to be included in the second competition.

On account of the latitude in the program, the Jury did not specially penalize the contestants for using forms of inferior acoustic qualities and conversely gave no credit to those who used the acoustical shapes accepted as the best but whose projects were lacking in other essentials. The drawings speak for themselves, and among the ten selected, there is great variety in parti and solution.

HENRY R. SHEPLEY, Boston, Mass.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of January 3, 1933

DEPARTMENT OF ARCHITECTURE

CLASS "B" II PROJET

"AN ARCHITECT'S RESIDENCE AND STUDIO"

An architect, for a number of years Director of the American Academy in Rome, returning to America, wishes to exemplify in his home and office the architecture which has been so intimate a part of his life; and, feeling that the city, with its noise and confusion, is not suited to his type of clientele, decides to build a house and studio in the country.

The site is of unlimited extent with a fine view to the south and natural approach from a nearby country town on the north.

Requirements:

1. For the Residence

- E. H. Entrance hall giving access to a second floor devoted to bedrooms.
- L. R. Living room approximately 15 by 30 feet.
- D. R. Dining room.
- K. Kitchen services, laundry, 3-car garage.

2. For the Studio

- L. Library and private office of the architect.
This element should be common to both residence and studio, and accessible to clients by
- E. V. Entrance vestibule and business office.

G. C. General conference room.

D. Drafting room for 12 draftsmen with provision for samples, files and supplies.

R. R. Recreation room where employes may rest and prepare simple lunches if they do not care to go to the nearby town.

3. For the Grounds

Ample parking, covered and uncovered, should be provided and the whole group made to take full advantage of the opportunity to weld landscaping and architecture into an ensemble that will be of inspirational value to all who come either as clients or employees.

JURY OF AWARD: W. Pope Barney, Dwight James Baum, Henry Ives Cobb, Robbins L. Conn, Otto Faelton, William Gehron, John Mead Howells, Ely Jacques Kahn, Calvin Kissling, Frank E. Perkins, Robert I. Powell, Peter Schladermundt, Eldredge Snyder, R. Doulton Stott, Harold Tatton, Lessing W. Williams, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 203.

AWARDS

ATELIER ADAMS-NELSON:

MENTION: E. A. Kane.

HALF MENTION: D. W. Klibanow.

NO AWARD: 6.

ARMOUR INSTITUTE OF TECHNOLOGY:

OPTION II

NO AWARD: 1.

HORS CONCOURS: F. C. Bartlett, T. H. Irion.

CARNEGIE INSTITUTE OF TECHNOLOGY:
OPTION I

FIRST MENTION PLACED: E. M. Craig.
FIRST MENTION: T. L. Orgill, R. L. Schell.
MENTION: W. E. Davis, R. F. Halen, W. J. Hen-
ger, R. L. Holtmeier, L. P. Manson, W. G. Per-
ry, F. O'C. Church, J. A. Carnes.
HALF MENTION: J. T. Baker, R. B. Benn, J. W.
Daquila, B. M. Davidson, J. L. Divvens, W. C.
Dowler, M. D. Grow, R. M. Hawn, M. B. Hu-
dale, N. V. Johnson, P. B. Kiel, P. J. Kramer,
B. J. Liff, S. Linton, J. H. McNaughton, D. D.
Morgan, I. E. Paris, A. L. Pohland, F. J. Scar-
lett, C. F. Slater, D. C. Taylor, W. A. Trimble.

NO AWARD: 4.

CATHOLIC UNIVERSITY OF AMERICA:
OPTION I

MENTION: C. W. Buckley.
HALF MENTION: P. H. Otto, W. C. Suite.
NO AWARD: 8.

CHARCOAL CLUB ATELIER:

NO AWARD: 1.
HORS CONCOURS: A. S. Valench.

CHICAGO TECHNICAL COLLEGE:
OPTION I

HALF MENTION: R. B. Innes, H. M. Nelson.
NO AWARD: 3.
HORS CONCOURS: F. H. Schaar.

COLUMBIA UNIVERSITY:
OPTION I

FIRST MENTION: M. E. Houck.
MENTION: S. E. Florant, B. R. Kleigman, W. R.
H. MacKay, S. Rapaport, E. Steinbrenner.
HALF MENTION: G. E. Bischoff, R. Burton, R. B.
Fuller, L. L. George, R. A. Jacobs, T. Kilmarx,
J. J. Martiner, A. Markewich, P. R. Penn, S.
Saltus, P. B. Schecter, C. F. Stamirowski, E. B.
Wilkins.

NO AWARD: 4.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

FIRST MENTION: F. E. Johnson.
MENTION: J. J. Accardo.
HALF MENTION: R. M. Hunter, H. Kucinski, S.
Schuman.

NO AWARD: 2.

ATELIER DENVER:

MENTION: A. Hoyer.
HALF MENTION: A. W. Anderson, C. Kloverstrom,
V. Hornbein.

ATELIER ESCHWEILER:

MENTION: G. O. Grunwald.
HALF MENTION: C. L. Ames, L. C. Anderson, W.
Pollatz, N. Wilkinson, Jr.
NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:
OPTION I

HALF MENTION: W. V. Lee, J. M. Spence.
NO AWARD: 1

GEORGIA SCHOOL OF TECHNOLOGY:
OPTION I

NO AWARD: 4.

ATELIER HIRONS-PRENTICE:

HALF MENTION: I. I. Schlesinger.
NO AWARD: 1

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
OPTION I

MENTION: G. W. Tammen.
HALF MENTION: O. M. Stone.

ATELIER LICHT:

FIRST MENTION: F. S. Lindgren.
MENTION: H. Schmitz.

ATELIER LOS ANGELES:

HALF MENTION: C. H. Botsch, R. W. Johnson.

MARYLAND INSTITUTE ATELIER:

HALF MENTION: R. C. Bernard.

NEWARK ATELIER:

OPTION I

NO AWARD: 2.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: J. Diefenbach.

NEW YORK UNIVERSITY:

OPTION II

FIRST MENTION PLACED: S. Katz.

NO AWARD: 6.

HORS CONCOURS: H. H. Siegel.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

OPTION II

NO AWARD: 1

PHILADELPHIA ATELIER:

MENTION: T. McDowell.

HALF MENTION: C. H. C. Archer, H. J. Kienzlen.

HORS CONCOURS: H. C. Forbes, Jr., J. H. Gleason.

ATELIER POOR:

HALF MENTION: D. J. Mangieri.

NO AWARD: 2.

PRINCETON UNIVERSITY:

OPTION II

FIRST MENTION PLACED: R. L. Gwinn.

NO AWARD: 5.

ATELIER RECTAGON OF BUFFALO:

OPTION I

HALF MENTION: A. G. Baschnagel, R. A. Polland,
C. I. Thiele.

NO AWARD: 2.

SAN FRANCISCO ARCHITECTURAL CLUB:

OPTION I

MENTION: F. B. Barss, C. W. Runge.

HALF MENTION: W. E. Mooney, N. B. O'Connor.

NO AWARD: 1

ATELIER STERNFELD:

HALF MENTION: E. J. Flemming.

ATELIER THIRTEEN:

NO AWARD: 1

UNIVERSITY OF ILLINOIS:

OPTION II

NO AWARD: 2.

HORS CONCOURS: R. J. Hodal, T. Steigelman, M.
O. Urbahn.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

OPTION II

FIRST MENTION: J. J. Lynch, J. W. Rogers.

NO AWARD: 5.

YALE UNIVERSITY:

OPTION II

NO AWARD: 8.

UNAFFILIATED:

CHICAGO, ILLINOIS:

NO AWARD: 2.

HORS CONCOURS: J. W. Bagnuolo.

INDIANAPOLIS, INDIANA:

NO AWARD: 2.

KANSAS CITY, MISSOURI:

HALF MENTION: T. B. Franklin.

LOS ANGELES, CALIFORNIA:

NO AWARD: 1.

MADISON, WISCONSIN:

HALF MENTION: A. F. Wagner.

NASHVILLE, TENNESSEE:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

FIRST MENTION: E. J. Stidolph.

HALF MENTION: M. C. Sisk.

NO AWARD: 5.

OIL CITY, PENNSYLVANIA:

HORS CONCOURS: J. F. Hadley.

PORTLAND, MAINE:

NO AWARD: 1.

STATE COLLEGE, PENNSYLVANIA:

HORS CONCOURS: H. Bardsley.

TOLEDO, OHIO:

HALF MENTION: G. R. Hammond.

HAMILTON, BERMUDA:

NO AWARD: 1.

CLASS "A" II ESQUISSE-ESQUISSE

"A WINTER SPORTS CLUB"

It is proposed to build a winter sports club in the Adirondacks. Although one usually associates winter sports with St. Moritz or other Swiss resorts, it is desirable that this building or group of buildings should be typically American in the use of local materials, construction and practicability.

The site of the club and its dependencies borders on a lake which is surrounded by wooded hills rising on all sides. North of the lake there is a mountain 1,500 feet in altitude with lower mountains descending to the East and West. The club property rises from the lake at a grade of approximately 30 feet in every 100 feet, and extends as a rectangle 1,200 feet north and up the mountain side and is 600 feet wide with rights of way if necessary on the adjoining properties and hills for the ski and toboggan slides.

Requirements:

A. The main building or club house is to accommodate 200 members and guests, a general lounge 50 by 80 feet, card rooms, game rooms, grill and bar, several private dining-rooms, serving-room and kitchen; office, washrooms, etc.

B. Bedrooms, which can be on the second floor or in separate ground floor wings.

S. Stewards' Quarters and space for thirty servants' rooms.

C. Cabins—twenty individual cabins for members and guests, consisting of a living-room and two or three bedrooms and baths and a small kitchen.

C.H. Central heating plant.

SK. Two artificial skating rinks for exhibition purposes with bleachers.

Among the activities, provision should be made for skating, hockey, curling, ice-boating, skiing, tobog-

ganing, etc. The desirability of separate buildings should be considered for the convenience of the sports such as storage for the ice-boats, toboggans and skis, as well as dressing-rooms and lockers and shelters conveniently located for the various activities and providing simple lounging-rooms and serving-rooms for refreshments.

The plans should show the main club house and its dependencies; special stress being given to its arrangement and relation to the lake, rinks, toboggan slides, ski jumps, etc., so as to make for an interesting composition of the group as a whole.

JURY OF AWARD: Henry Ives Cobb, Robbins L. Conn, Ely Jacques Kahn, Calvin Kissling, Harold Tatton, Whitney Warren, Lessing W. Williams, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 188.

AWARDS

ATELIER ADAMS-NELSON:

HALF MENTION: A. Bohre.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: C. J. Kissling.

NEW YORK UNIVERSITY:

HALF MENTION: A. Waldorf.

UNIVERSITY OF ILLINOIS:

HALF MENTION: W. M. Horowitz.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: R. B. Wyatt.

YALE UNIVERSITY:

HALF MENTION: B. S. Tilney.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: J. E. Trudeau.

Judgment of January 9, 1933

DEPARTMENT OF SCULPTURE

PROGRAM IV

"A PANEL FOR A RAILROAD STATION"

In one of the large cities, a new railroad station has been erected, the main entrance of which faces on a plaza and is on axis with a wide avenue which is the principal approach to the station.

The architecture of the station is modern in character with plain surfaces without cornices or any dominating order.

It is proposed to place over the main entrance a sculptural panel 19 feet long and 8 feet high and the bottom of the panel is to be approximately 35 feet from the sidewalk.

The problem, therefore, is to design a panel of the given dimensions, which shall be suitable for a railway station. The surfaces of the panel are not to project beyond the surfaces of the wall and the depth of the relief shall be five inches, in the full size.

As the walls of the building are plain, the sculptural panel should not be surrounded by any mouldings or frame, but should be a sunken panel in the plain surface of the wall.

JURY OF AWARD: Gaetano Cecere, Robert G. Eberhard, Ulric H. Ellerhusen, John Flanagan, Paul Fjelde, Henry Hering, Ely Jacques Kahn, Edward McCartan, Charles G. Peters, George H. Snowden, Arthur Ware.

NUMBER OF SKETCHES SUBMITTED: 34.

AWARDS

ART STUDENTS' LEAGUE:

HORS CONCOURS: C. D. Price.

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: M. Monteleone, W. Yoffe.

FIRST MENTION: F. DeLorenzo.

MENTION: C. B. Warren, W. Yoffe, M. Hebal, S. Ferruggia.

NO AWARD: 8.

COOPER UNION:

MENTION: J. Palmeri, M. Quintman, S. Virzera, H. E. Prehn.

PENNSYLVANIA ACADEMY OF FINE ARTS:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: G. MacG. Proctor.

MENTION: E. Barnes, F. Bourns, T. A. Beck, R. F. P. Amendola.

NO AWARD: 8.

ARCHITECTURAL ORNAMENT

"ROMANESQUE STYLE"

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: A. Arata, A. Laikauf, R. Guerini, W. Ricci.

MENTION: P. L. Ficini, A. Federici, J. A. Campo, P. Diana, A. Ditelli.

Judgment of January 31, 1933

DEPARTMENT OF ARCHITECTURE

SECOND ANALYTIQUE

"A MONUMENT TO JULIUS CAESAR"

This monument dedicated to Julius Caesar is to be placed on or against a stone retaining wall eighteen feet high that stands on the side of the Appian Way in Rome. It is an expression of the admiration for this hero of an ancient civilization, from a group of American citizens and in recognition of the courtesies extended by the Italian Government and people to the American Academy in Rome.

The monument may be built into the wall with or without a base, but a Roman order shall be introduced. The composition shall not exceed 12 feet in width.

JURY OF AWARD: C. Dale Badgeley, Cass Gilbert, Jr., L. Bancel LaFarge, Robert I. Powell, James Gamble Rogers, Peter Schladermundt, R. Doulton Stott, John V. VanPelt, Lawrence Grant White.

NUMBER OF DRAWINGS SUBMITTED: 131.

AWARDS

AGRIC. & MECHANICAL COLLEGE OF TEXAS: OPTION II

NO AWARD: 5.

HORS CONCOURS: T. J. Palm, Jr.

BEACON HILL SCHOOL OF DESIGN: OPTION II

HORS CONCOURS: A. K. Paine, Jr.

CARNEGIE INSTITUTE OF TECHNOLOGY: OPTION I

FIRST MENTION PLACED: N. L. Maczkov.

MENTION: G. E. Hoffman, E. G. Rigg, A. A. Rousseau.

HALF MENTION: E. J. Mackey.

CATHOLIC UNIVERSITY OF AMERICA: OPTION I

MENTION: P. L. Gaudreau.

NO AWARD: 8.

HORS CONCOURS: J. M. Walton.

CHICAGO TECHNICAL COLLEGE: OPTION I

HALF MENTION: R. W. Anderson, H. J. Hendrickson, G. E. Kleinsmith, O. E. Lawrenz, W. Selle.

NO AWARD: 2.

HORS CONCOURS: D. I. Gutensky, L. Frank.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.: OPTION II

FIRST MENTION: P. P. Dubaniewicz.

ATELIER DENVER:

NO AWARD: 1.

ATELIER ESCHWEILER:

MENTION: E. C. Mühleisen.

HALF MENTION: J. L. Gabrielli, H. G. Hackbarth, H. Koether, R. J. Kuehn.

NO AWARD: 6.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE: OPTION I

MENTION: W. E. Stasz.

NO AWARD: 2.

KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:

HALF MENTION: H. Rivers.

NO AWARD: 1.

ATELIER LIGHT:

HALF MENTION: S. Strassler.

ATELIER LOS ANGELES:

OPTION I

MENTION: B. C. Yager.

NO AWARD: 5.

HORS CONCOURS: C. R. Scheuble.

MARYLAND INSTITUTE ATELIER:

NO AWARD: 2.

NEWARK ATELIER:

OPTION I

HALF MENTION: W. E. Fergus, Jr., A. F. Weber.

NO AWARD: 2.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: L. E. Palumbo

NO AWARD: 3.

NEW YORK UNIVERSITY:

OPTION II

FIRST MENTION: J. Fabricius, H. L. Laylon.

NO AWARD: 4.

HORS CONCOURS: M. J. Skloot

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
OPTION II

FIRST MENTION PLACED: M. D. Timberlake.
NO AWARD: 2.

PHILADELPHIA ATELIER:
OPTION I

MENTION: A. H. Borz.
HALF MENTION: C. A. Mettee, J. H. MacIntyre,
W. H. Robinhold.

ATELIER RECTAGON OF BUFFALO:

MENTION: T. G. Hoepfinger.
HALF MENTION: L. Cox.
NO AWARD: 2.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 3.

ATELIER THIRTEEN:

NO AWARD: 2.
HORS CONCOURS: F. J. Martello.

UNIVERSITY OF ILLINOIS:

MENTION: F. Baron.
NO AWARD: 2.

UNIVERSITY OF MISSOURI:

HALF MENTION: L. J. Bowker, J. H. Bash.

UNIVERSITY OF NOTRE DAME:

OPTION I

HALF MENTION: A. J. Wackerman.
NO AWARD: 3.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

YALE UNIVERSITY:

OPTION II

NO AWARD: 3.
HORS CONCOURS: B. Greene.

UNAFFILIATED:

CHESTER, PENNSYLVANIA:

HORS CONCOURS: J. L. Miller.

HARRISBURG, PENNSYLVANIA:

NO AWARD: 1.

KANSAS CITY, MISSOURI:

HALF MENTION: J. T. Murphy.

LOS ANGELES, CALIFORNIA:

HALF MENTION: H. M. Brown.

NEW YORK CITY AND VICINITY:

FIRST MENTION PLACED: C. H. Burchard.
MENTION: E. D. Anderson, Jr.
HALF MENTION: H. E. Zazzi, W. W. W. Jones.
NO AWARD: 10.
HORS CONCOURS: G. L. Kiernan.

NEW JERSEY:

NO AWARD: 2.

OIL CITY, PENNSYLVANIA:

NO AWARD: 1.

PHILADELPHIA, PENNSYLVANIA:

NO AWARD: 1.
HORS CONCOURS: W. J. Koehler.

PHOENIX, ARIZONA:

HALF MENTION: A. H. Wahlman.
NO AWARD: 1.

TORONTO, CANADA:

HALF MENTION: O. L. Davis.

CLASS "B" II ESQUISSE-ESQUISSE

"A BOYS' SUMMER CAMP"

A boys' club of a great city has acquired a plot of ground 750 feet facing South along a picturesque river and 1,000 feet deep on which it proposes to build a summer camp which becomes the subject of this program.

Requirements:

1. Play Fields—Two play fields shall be provided: one for a baseball diamond, tennis courts, football field and track; and one for lesser games, midget golf, sand boxes, etc.
2. Dormitory Group—Housing for 1,000 boys in units of twenty.
3. Bath House containing lavatories, toilets and showers located sufficiently close to the dormitory groups that the washroom facilities may be used in common.
4. Staff Dormitory — Housing 50 men in small rooms, two to a room.
5. Gymnasium.
6. Recreation Hall—This will be used on rainy days for movies, etc., and will have in connection a small library, 4 or 5 rooms for nature study, and a boys' workshop.
7. Dining Hall—seating 1,000 boys in the main room and seating 50 of the staff in a smaller room. Necessary kitchen services including service dining-room for 20.
8. Administration building, consisting of offices for the staff; a storehouse; care-taker's and superintendent's living quarters, and eight-car garage.
9. Infirmary of 20 beds.

JURY OF AWARD: Alfred Busselle, Kent Crane, Philip L. Goodwin, Lansing C. Holden, George A. Licht, Lessing W. Williams, Marion S. Wyeth.

NUMBER OF SKETCHES SUBMITTED: 273.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: A. Kann.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: M. D. Grow, R. L. Schell.

CHICAGO TECHNICAL COLLEGE:

HALF MENTION: R. B. Innes.

ATELIER ESCHWEILER:

HALF MENTION: L. C. Anderson, W. Pollatz, M. E. Schultz.

NEW YORK UNIVERSITY:

MENTION: K. D. Perlman.
HALF MENTION: J. Fabricius.

PRINCETON UNIVERSITY:

MENTION: M. M. Orr.

UNIVERSITY OF PENNSYLVANIA:

MENTION: L. B. Plevitsky.

26TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE

of the

SOCIETY OF BEAUX-ARTS ARCHITECTS

Judgment of January 24th, 1933

PROGRAM

"A MONUMENTAL BAND STAND"

Facing a large natural amphitheatre in a public park, it is proposed to build a monumental Band Stand and Stage to serve for orchestral and choral concerts as well as for band concerts. The space for the public, which will hold several thousand persons, slopes gently down in all directions in terraces toward the site of the stage. The space immediately around the stage itself should be treated formally with balustrades, planting, etc. The space behind the building is thickly wooded.

The building itself consists of:

(1) The stage proper, ample to hold three hundred persons; the floor stepped upward from the conductor's post.

(2) Behind this is the masonry screen or wall which is to serve as a sounding-board in throwing the sound out toward the audience. The form of this is left to the competitor.

(3) Behind this screen, opening from the stage, are dressing rooms, storage rooms, etc.

The general character shall be both festal and monumental. Sculpture may be freely used. The site available for the building is 80 feet in width and 60 feet in depth, exclusive of steps and terraces. The screen or wall may be of any height desired.

JURY OF AWARD: Joseph H. Freedlander, Chairman; Chester H. Aldrich, John Mead Howells, Ely Jacques Kahn, Electus D. Litchfield, Kenneth M. Murchison, Henry Richardson Shepley, R. Doulton Stott, John V. Van Pelt, Ralph T. Walker, Arthur Ware, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 599.

AWARDS

MENTION AND SELECTED
FOR THE SECOND PRELIMINARY EXERCISE

W. R. James, Carnegie Institute of Technology
E. S. Williams, Cornell University
G. M. Frei, New York University
R. D. MacKinnon, Jr., New York University
O. B. Miller, New York University
V. DeMars, University of California
J. S. Detlie, University of Pennsylvania
R. Ayers, Yale University
C. R. Barber, Kankakee, Illinois
J. Gorman, St. Louis, Missouri

OTHER AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: C. J. Kissling

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: A. E. Alexander

HARVARD UNIVERSITY:

HALF MENTION: R. G. Cerny, G. S. Lewis

PRINCETON UNIVERSITY:

HALF MENTION: J. C. Gora

UNIVERSITY OF ILLINOIS:

HALF MENTION: M. R. Dobberman, K. S. Hauter

UNIVERSITY OF PENNSYLVANIA:

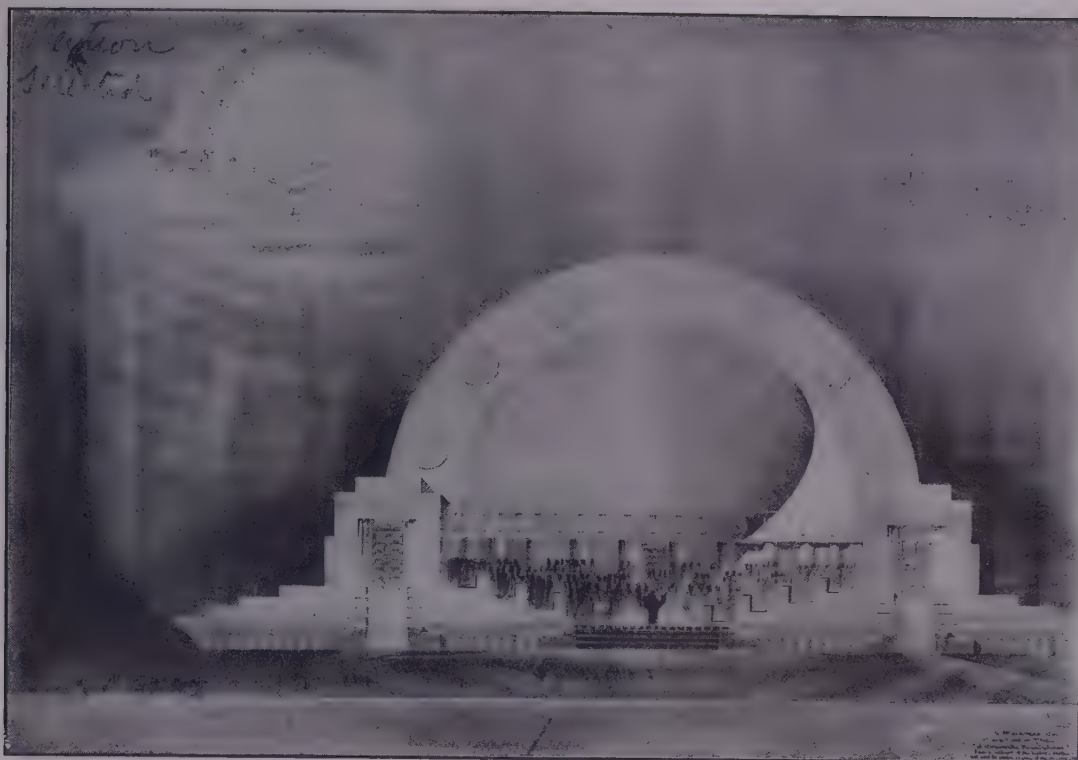
HALF MENTION: L. Brown

YALE UNIVERSITY:

HALF MENTION: M. C. Robb

UNAFFILIATED—SIOUX CITY, IOWA:

HALF MENTION: H. L. Kamphoefner



Mention, Selected—W. R. James, Jr., Carnegie Institute of Technology



Mention, Selected—J. Gorman, St. Louis, Mo.

26TH PARIS PRIZE. FIRST PRELIMINARY EXERCISE--"A MONUMENTAL BAND STAND"



Mention, Selected—E. S. Williams, Cornell University



Mention, Selected—R. Ayers, Yale University

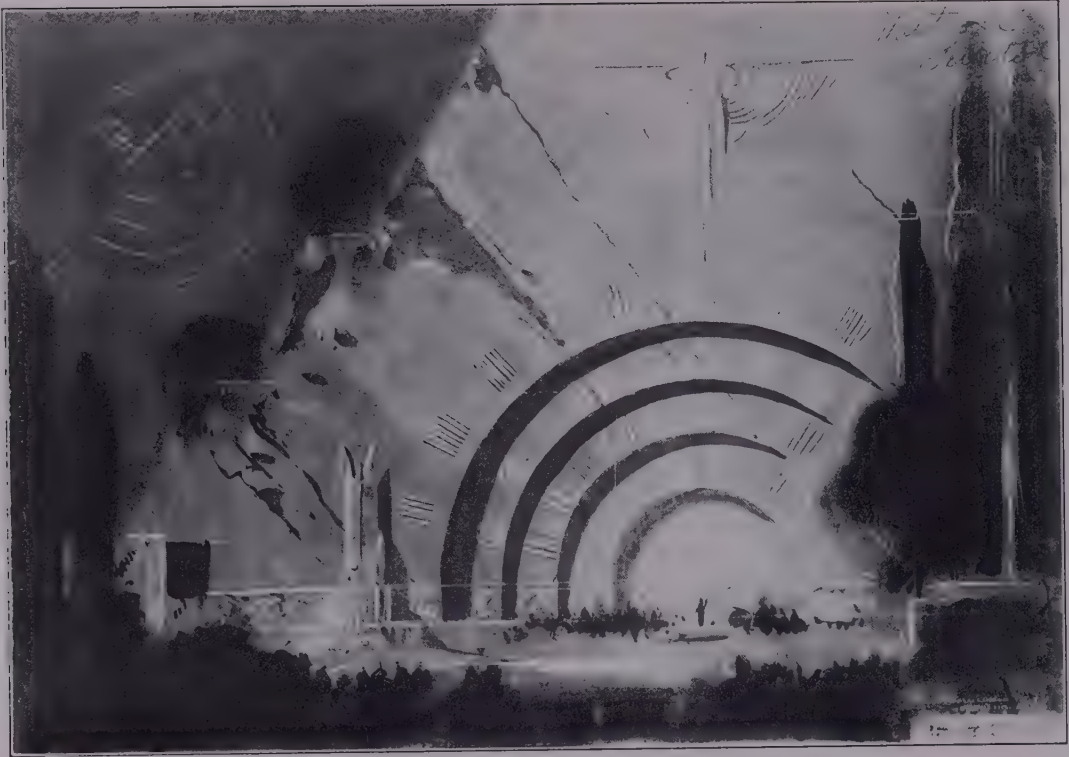
26TH PARIS PRIZE. FIRST PRELIMINARY EXERCISE—"A MONUMENTAL BAND STAND"



Mention, Selected—O. B. Miller, New York University



Mention, Selected—G. M. Frei, New York University
26TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MONUMENTAL BAND STAND"



Mention, Selected—R. D. MacKinnon, New York University



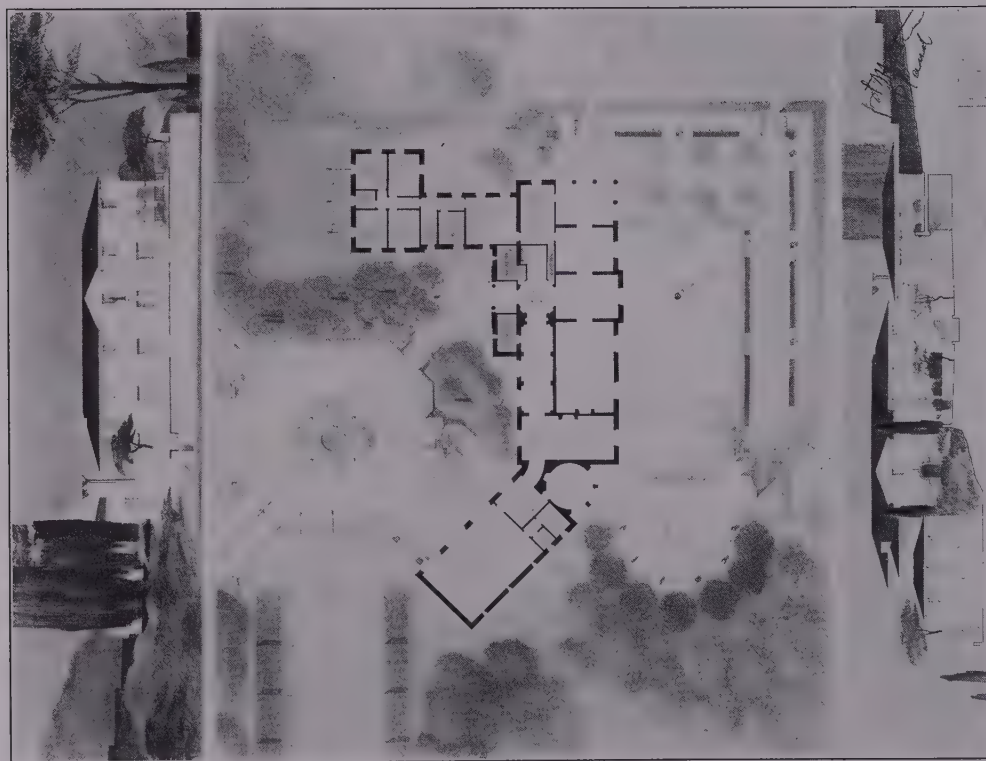
Mention, Selected—J. S. Detlie, University of Pennsylvania
26TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MONUMENTAL BAND STAND"



Mention, Selected—C. R. Barber, Kankakee, Ill.

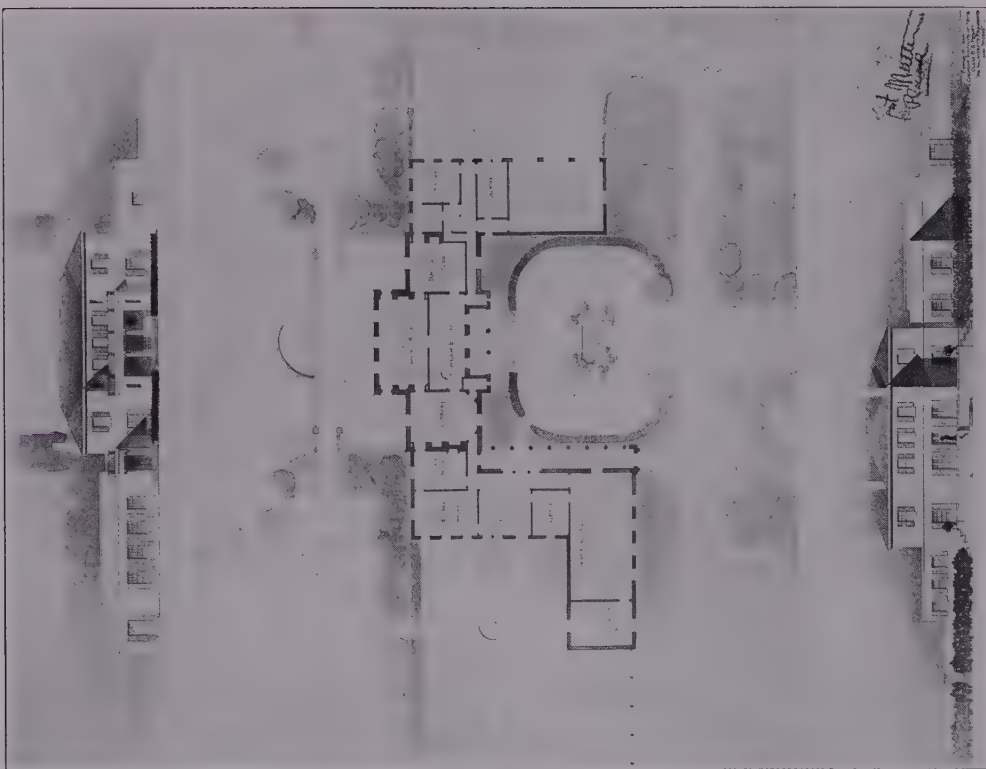


Mention, Selected—V. DeMars, University of California
26TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MONUMENTAL BAND STAND"



First Mention Placed—R. L. Gwinn, Princeton University

CLASS "B" II PROJET—"AN ARCHITECT'S RESIDENCE AND STUDIO"



First Mention Placed—E. M. Craig, Carnegie Institute of Technology

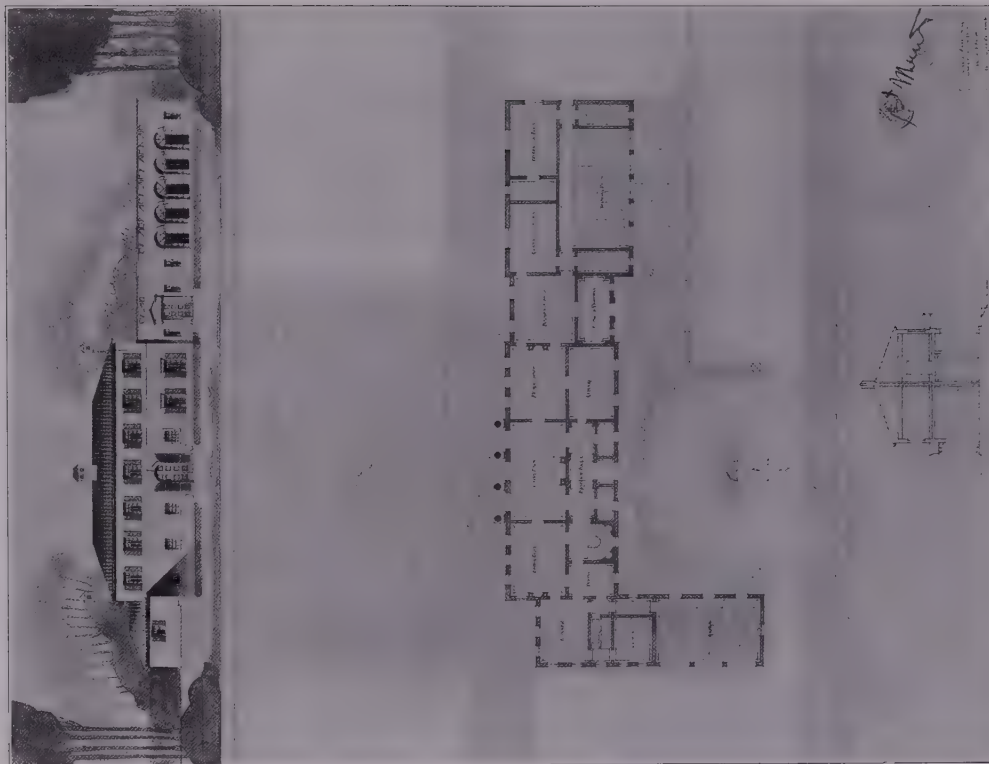


First Mention Placed—S. Katz, New York University

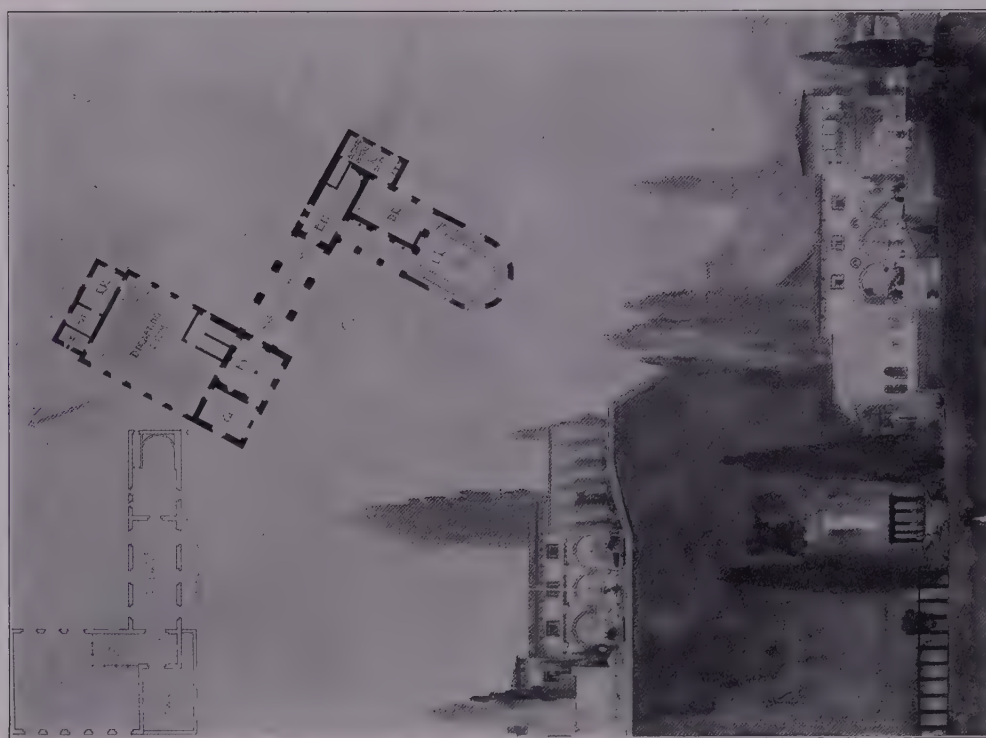


First Mention—E. J. Stidolph, New York, N. Y.

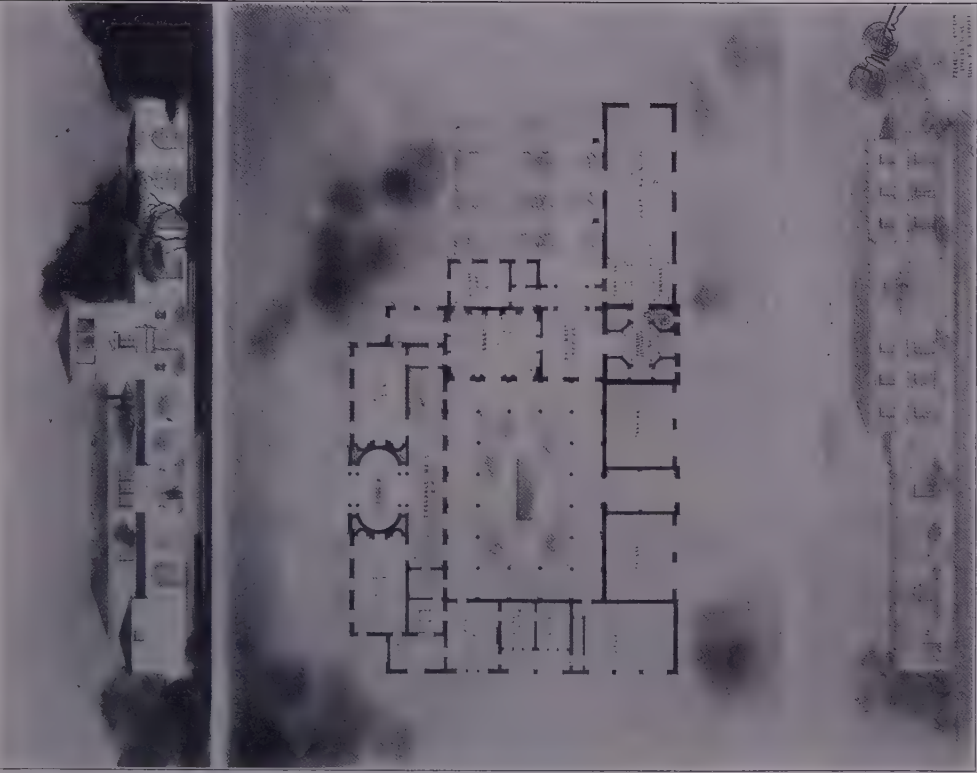
CLASS "B" II PROJECT—"AN ARCHITECT'S RESIDENCE AND STUDIO"



First Mention—T. L. Orgill, Carnegie Institute of Technology
CLASS "B" II PROJET—"AN ARCHITECT'S RESIDENCE AND STUDIO"



First Mention—J. W. Rogers, Jr., University of Pennsylvania
CLASS "B" II PROJET—"AN ARCHITECT'S RESIDENCE AND STUDIO"

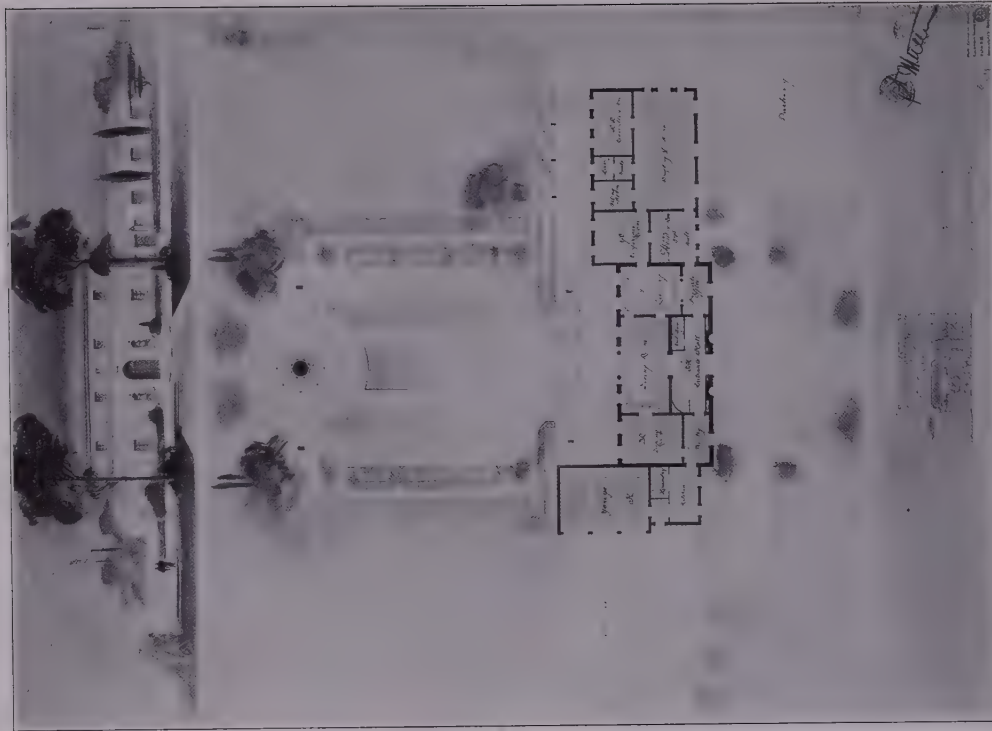


First Mention—F. S. Lindgren, Atelier Licht

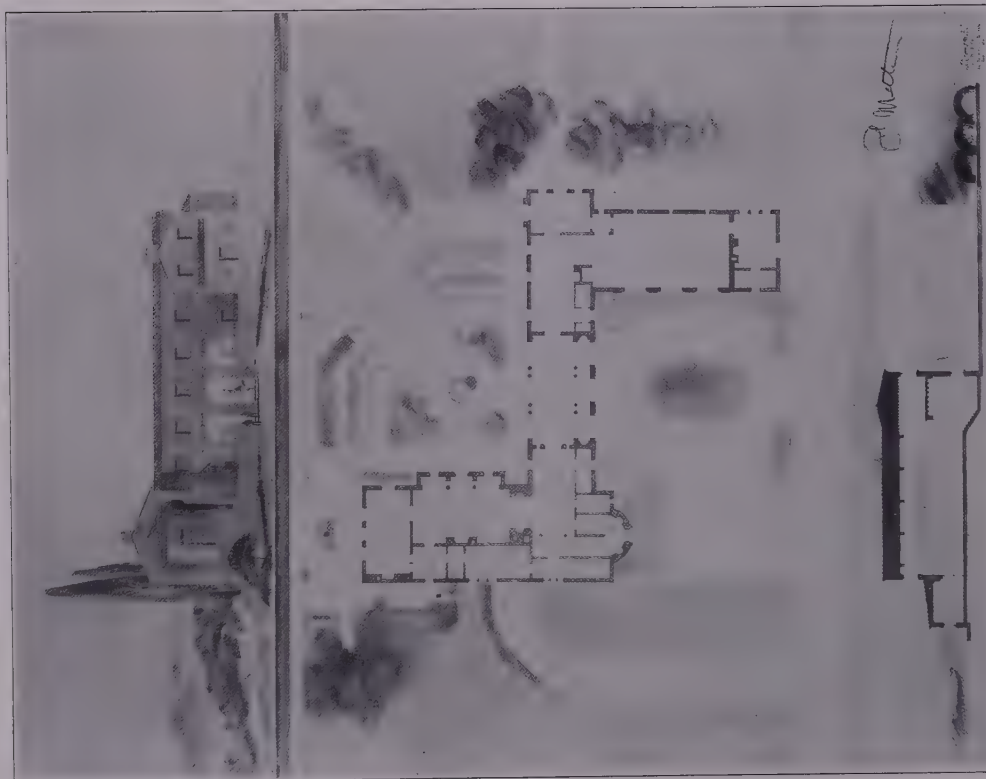
CLASS "B" II PROJECT—"AN ARCHITECT'S RESIDENCE AND STUDIO"

First Mention—F. E. Johnson, Columbia University, Extension Atelier





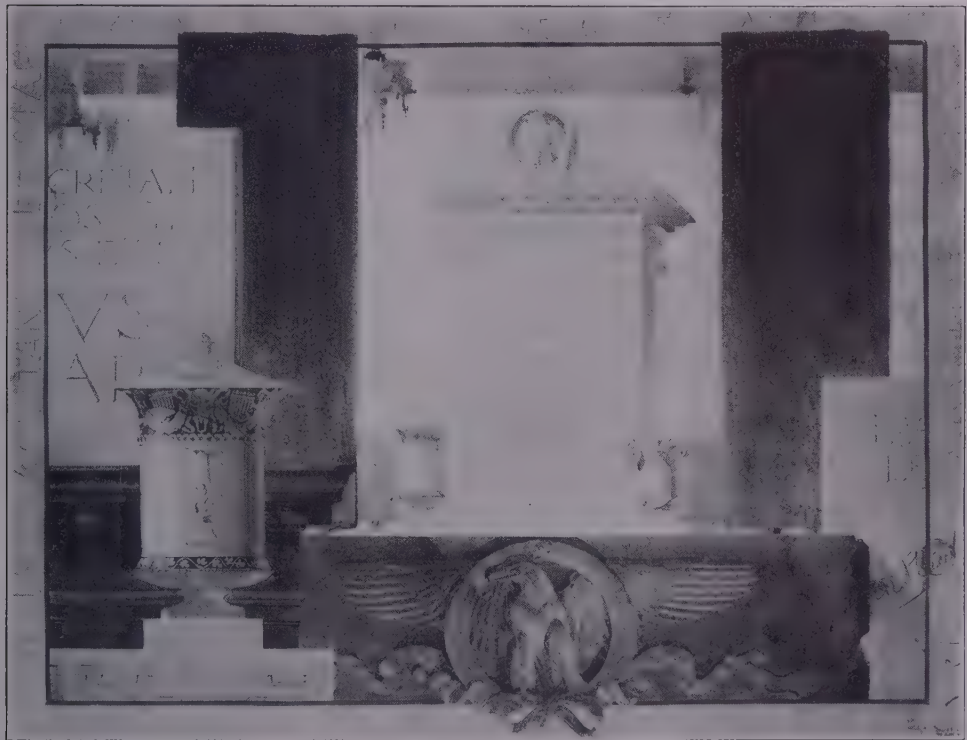
First Mention—M. E. Houck, Columbia University
CLASS "B" II PROJET—"AN ARCHITECT'S RESIDENCE AND STUDIO"



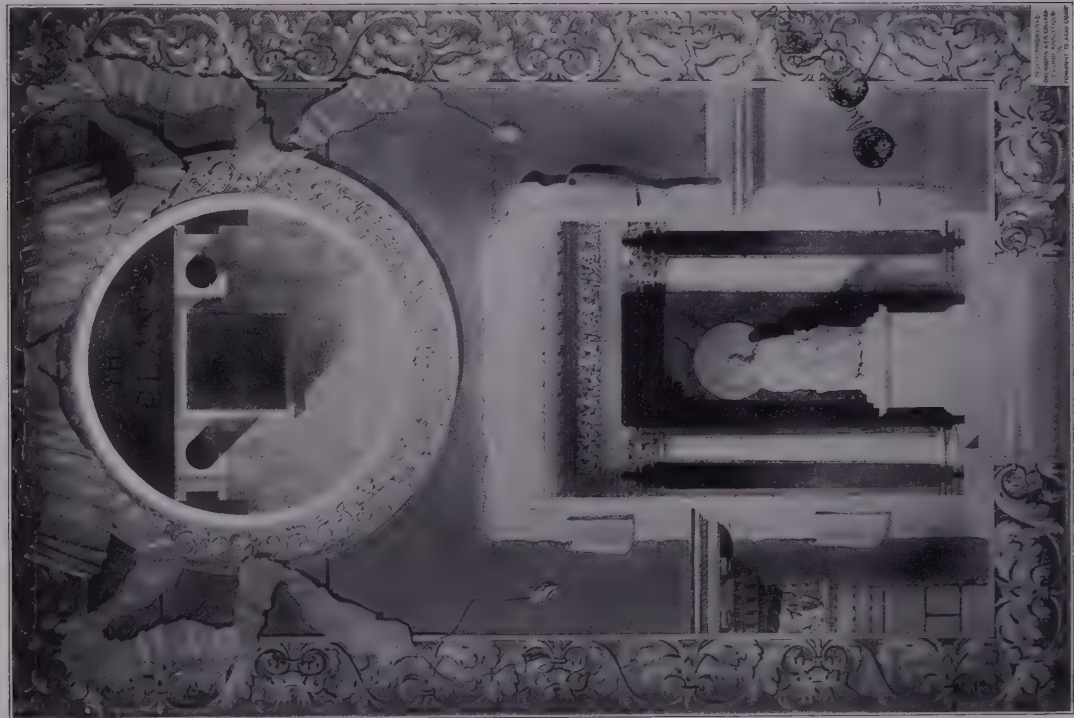
First Mention—J. J. Lynch, University of Pennsylvania
CLASS "B" II PROJET—"AN ARCHITECT'S RESIDENCE AND STUDIO"



First Mention—R. L. Schell, Carnegie Institute of Technology
CLASS “B” II PROJ—“AN ARCHITECT’S RESIDENCE AND STUDIO”

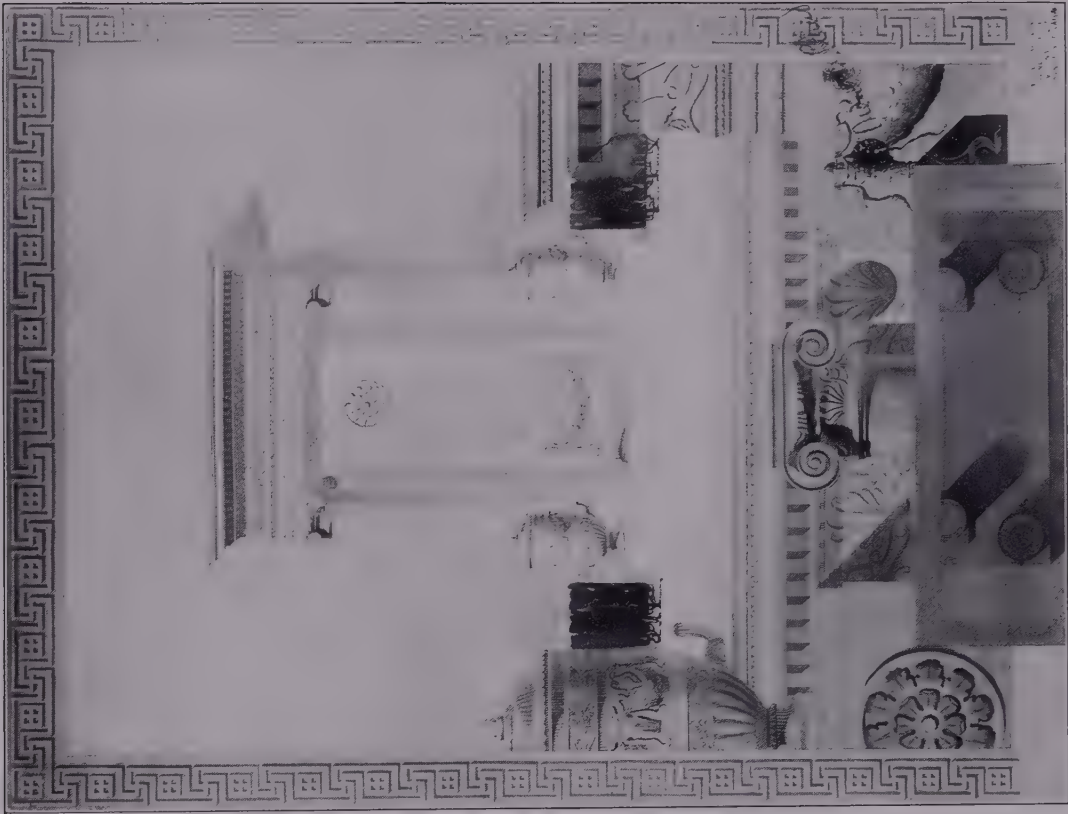


First Mention Placed—C. H. Burchard, New York, N. Y.
SECOND ANALYTIQUE—“A MONUMENT TO JULIUS CAESAR”



First Mention Placed—M. D. Timberlake, Oklahoma Agric. & Mech. College

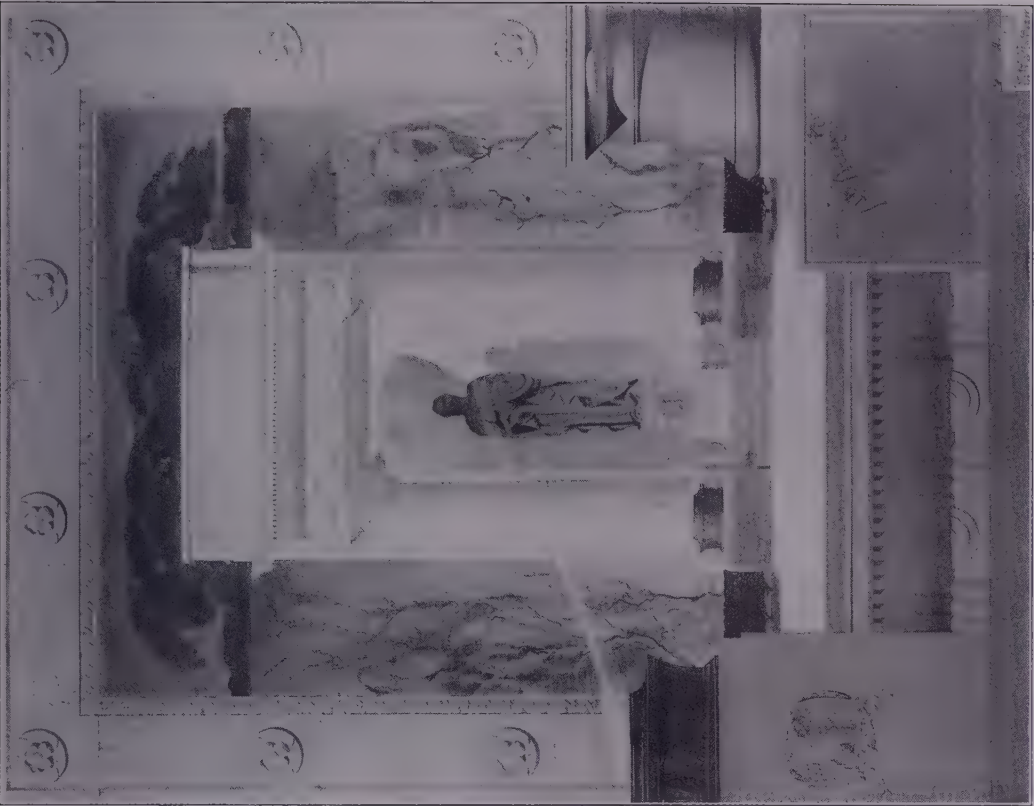
SECOND ANALYTIQUE—"A MONUMENT TO JULIUS CAESAR"



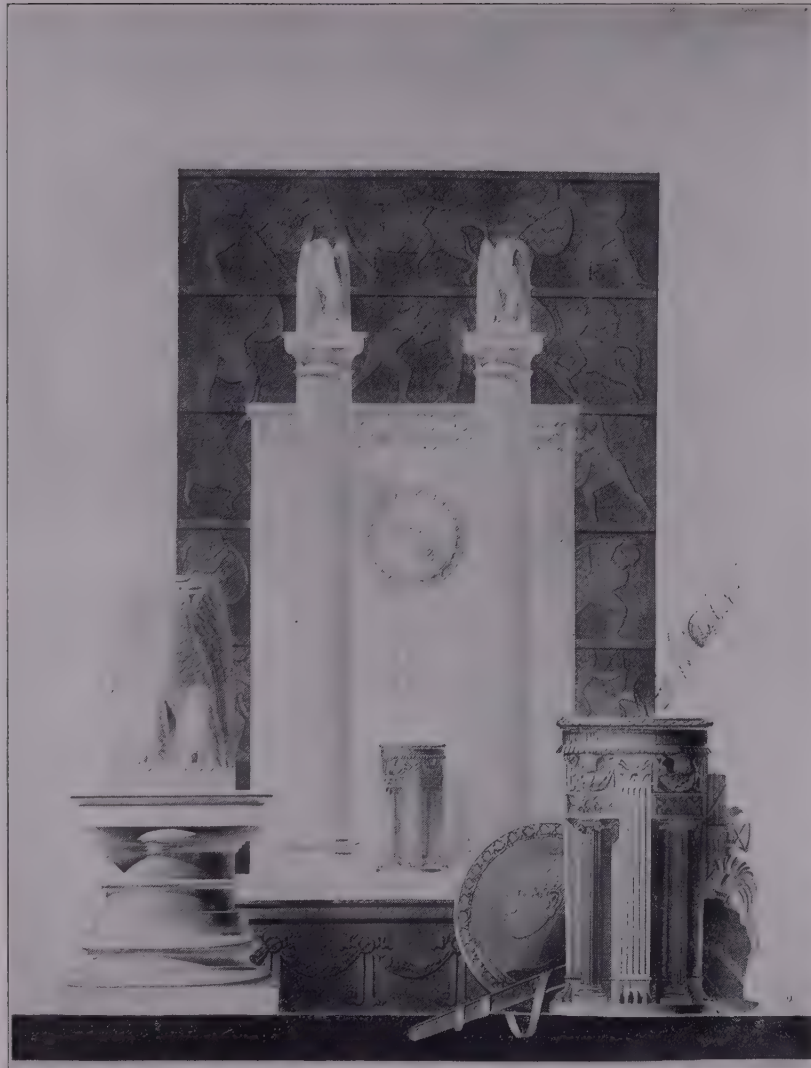
First Mention Placed—N. L. Maczkov, Carnegie Institute of Technology



First Mention—P. Dubaniewicz, Cleveland School of Architecture, W.R.U.
SECOND ANALYTIQUE—"A MONUMENT TO JULIUS CAESAR"



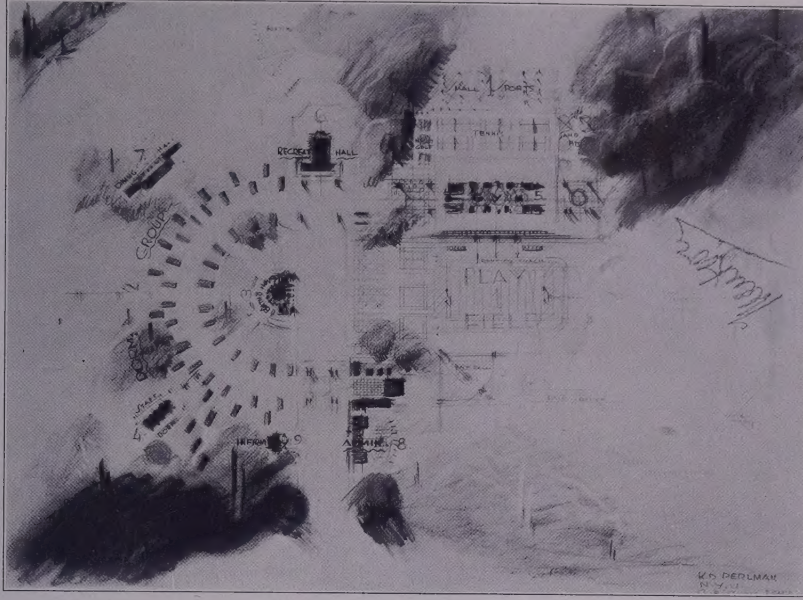
First Mention—H. L. Layton, New York University



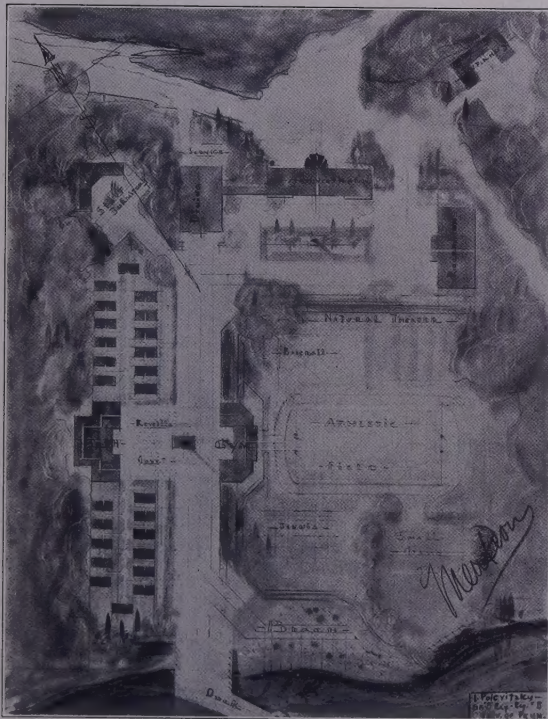
First Mention—J. Fabricius, New York University
SECOND ANALYTIQUE—"A MONUMENT TO JULIUS CAESAR"



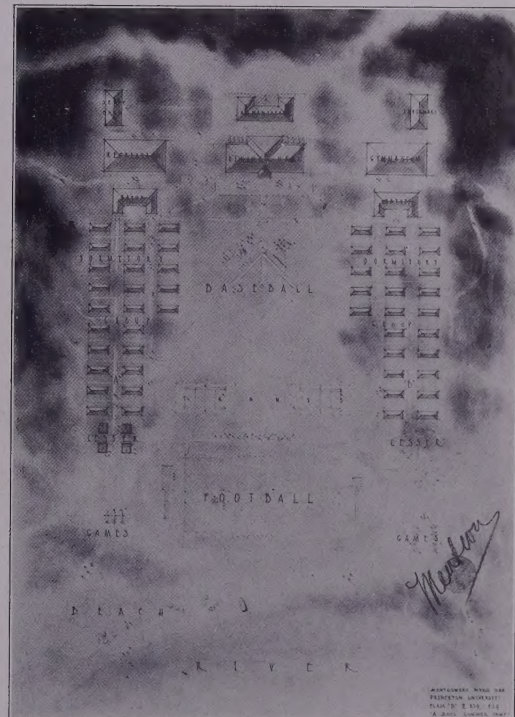
First Mention—A. Laikauf, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMANESQUE STYLE"



Mention—K. D. Perlman, New York University



Mention—I. Polevitzky, University of Pennsylvania



Mention—M. M. Orr, Princeton University

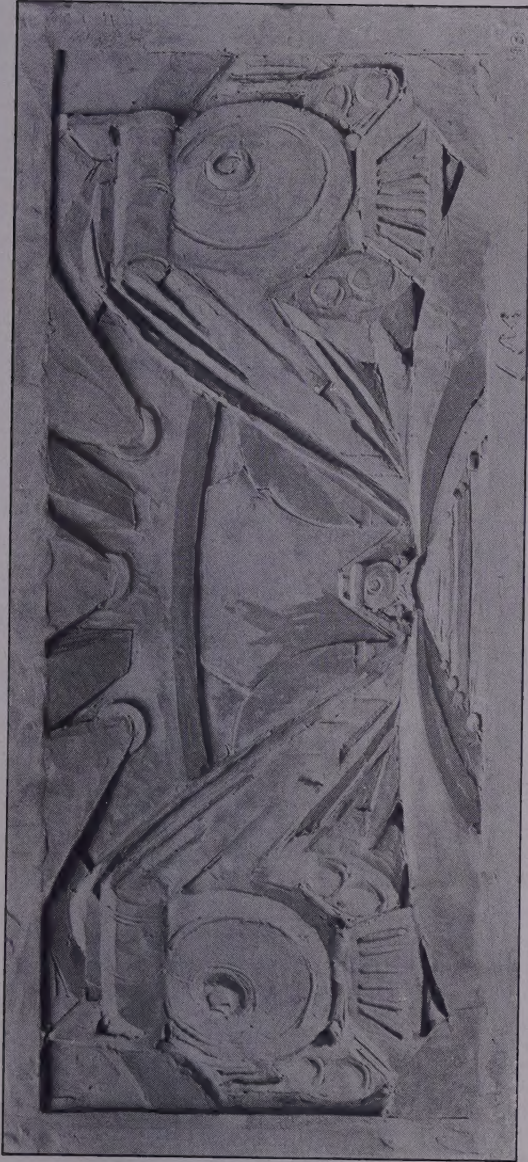
CLASS "B" II ESQUISSE-ESQUISSE—"A BOYS' SUMMER CAMP"



First Mention Placed—M. Montelone, Beaux-Arts Institute of Design



First Mention Placed—W. Yoffe, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, COMPOSITION IV—"A PANEL FOR A RAILROAD STATION"



First Mention—G. M. Proctor, Yale University



First Mention—F. DeLorenzo, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, COMPOSITION IV—"A PANEL FOR A RAILROAD STATION"



First Mention—A. Arata, Beaux-Arts Institute of Design



First Mention—R. Guerrini, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMANESQUE STYLE"